

Ex Oriente Lux: Émigré Culture in Interwar France

1-2 September 2023

Queen Mary University of London

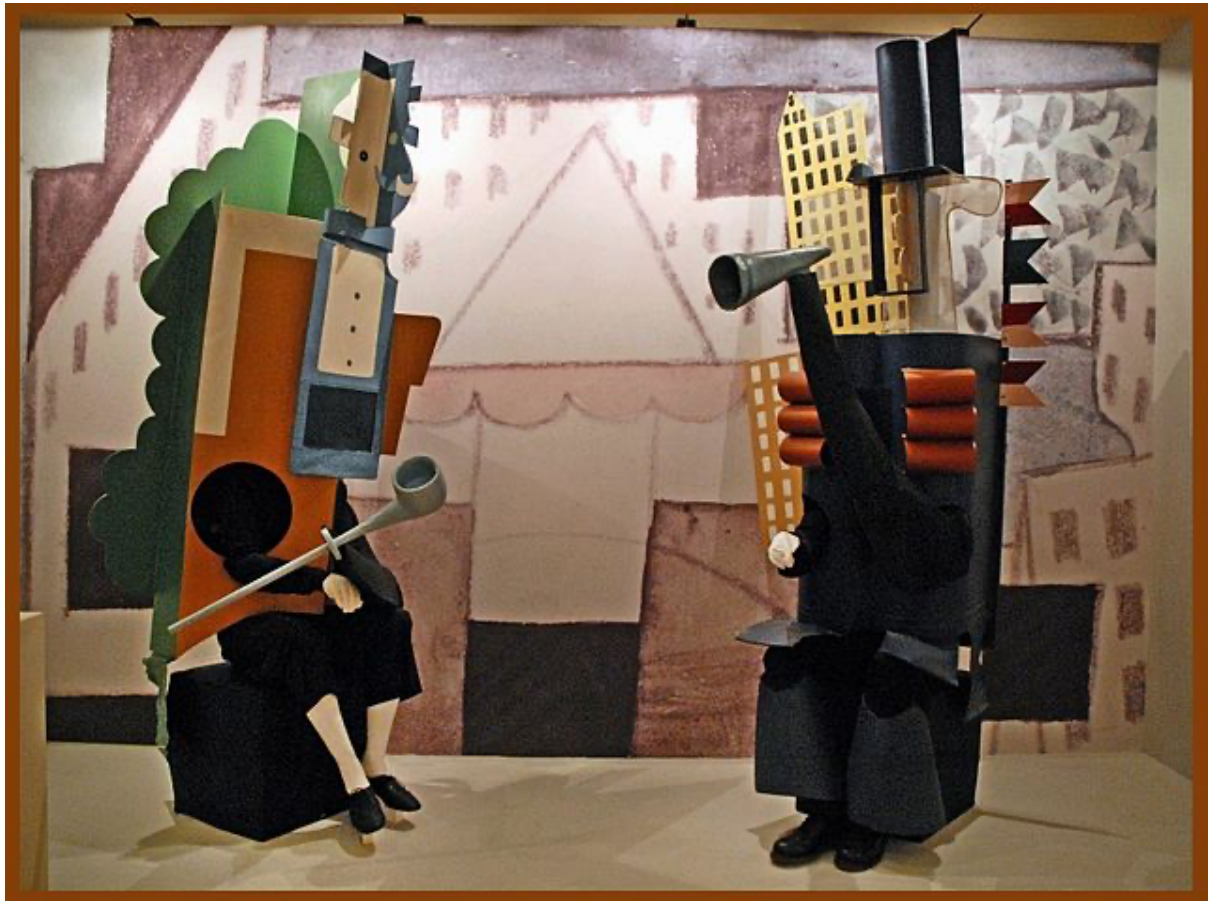


Image: Pablo Picasso's costumes for Sergei Diaghilev's Parade (1917) at the *Ballets russes*.

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About the Conference

In the 1920-30s, France was a transnational laboratory of ideas, with Paris hailed as the capital of modernity. However, new intellectual and artistic trends were often imported by immigrants, many of them from Central and Eastern Europe. After Berlin declined as a diasporic capital in the early 1930s, thousands of Eastern Europeans settled in Paris. The influx of innovative currents of thought (Marxism; phenomenology; existential thought) and artistic avant-gardes (Dadaism; Futurism; Surrealism) from Central and Eastern Europe radically shifted cultural life in France between the wars. The significance of Paris as the capital of Russians who fled the Revolution and Civil War is relatively well-explored. However, scholarship on the migration and forceful displacement of Eastern Europeans has gained new urgency following Russia's war on Ukraine. With this international conference, we want to give a voice to émigrés who have remained so far in the marginalised space beyond all canons, excluded from both the history of French and Soviet letters.

Many of the émigré networks, journals and institutions of interwar Paris are still relatively little explored, especially when it comes to the contemporary relevance of women or non-Russophone authors in exile. So-called "Russian Montparnasse" was in fact the home of other émigrés from Central and Eastern Europe, many of them Jewish. This diasporic "archipelago" was by no means unified, especially concerning aesthetics and political affiliation. Hosted at Queen Mary's School of Languages, Linguistics and Film, our International Conference has a cross-cultural and interdisciplinary scope. Our event is of interest to graduate students and scholars in comparative literature, art history, Eastern European, Central Asian and Caucasian studies, cultural studies, geography, philosophy, Jewish studies, modern history, French studies, migration studies, among other disciplines.

The event is fully hybrid. No registration is needed to join us in person in London or via Zoom.

We would like to express our sincere gratitude for the generous support provided by our funding partners: Queen Mary University of London, The London Arts and Humanities Partnership (LAHP) and the British Association for Slavonic and East European Studies (BASEES).

Veselina Dzhumbeva and Isabel Jacobs

Our policy regarding Russia's war on Ukraine

Following BASEES's latest policy, we have adopted and will implement the following rules for our conference:

- We welcome all students and scholars who oppose Russia's war on Ukraine.
- Anyone supporting Russia's war, or justifying it in any way, will not be welcome.
- Speakers based in Russia or Belarus will participate in a personal capacity, not as representatives of institutions.
- None of the participants based in Russian institutions has received funding from the funding partners of our conference: Queen Mary University of London, The London Arts and Humanities Partnership (LAHP) and the British Association for Slavonic and East European Studies (BASEES).

You can find more information on that policy here: <http://basees.org/news-1/2022/3/10/joint-statement-of-opposition-to-banning-scholars-based-on-citizenship>

Practical Information



Venue

Both days of the conference will be held at the **Maths Lecture Theatre**, Queen Mary University of London, Mile End Campus.

Full address:

Maths Lecture Theatre
School of Mathematical Sciences
Queen Mary University of London
Mile End Campus
Mile End Road, London E1 4NS

Building number 4 on the map

Closest tube station: Mile End Underground Station

Contact Email

emigreconference@gmail.com

Zoom details

DA <https://qmul-ac-uk.zoom.us/j/81909945846?pwd=aFBBVys3QlVwQWxHTWlDRjk3ejJGQT09>



DA <https://qmul-ac-uk.zoom.us/j/84389066810?pwd=UnJWTFZzFYb28rVzdLbi9vSnhPdZ09>



To access the meetings, please click on the respective link for each day. There is no need to pre-register. Alternatively, if you are joining us from your mobile device, feel free to use the QR Code option.

If you encounter any technical difficulties, get in touch with us via email: emigreconference@gmail.com

The speakers can always reach us here: +44 7493504179 (or WhatsApp / Telegram)

Conference programme

*virtual speaker

1 September 2023

Introduction

9:00-9:10 Opening words: Veselina Dzhumbeva and Isabel Jacobs

Panel 1: City as Text

Chair: Alexandru Bar (University of York)

9:10-9:30 Sara Gargano (Tor Vergata University of Rome), The Interwar Paris Text in the Poetry of the ‘Minor Parnassus’ of the Young Russian Émigré Generation

9:30-9:50 Júlia Vallasek (Babeş-Bolyai University, Cluj), “Just don’t discover Paris! So many writers have discovered it before...” The role of the female gaze in the career launching of a young writer

9:50-10:10 Anastasia Kozyreva (Inalco, Paris), Alexander Pushkin through the reception of Russian émigré illustrators: how *The Queen of Spades* became a “Petersburg text”

10:10-10:30 Q&A

10:30-10:50 - Coffee break

Keynote 1: Pushkin in Paris

Chair: Veselina Dzhumbeva (Queen Mary University of London)

10:50-11:50 Alexandra Smith (University of Edinburgh), Reimagining the Pushkin Myth in Paris in the 1920s-30s (+Q&A)

11:50-12:30 Lunch break

Panel 2: Women’s Voices

Chair: Anastasia Kozyreva (Inalco)

12:30-12:50 *Alina Turygina, What Kind of Memory is There in That Body? Ekaterina Bakunina’s novel *The Body*

12:50-13:10 *Yana Gorbatenko (University of Turin), The historic experience of women's participation in scientific research at the higher medical schools and universities of Leningrad and in emigration in Paris in the 1920s

13:10-13:30 *Youlia Maritchik-Sioli, The literary legacy of “emigration daughters”

13:30-13:50 Q&A

13:50-14:00 Break

Panel 3: “Foreign” Bodies

Chair: Imre Balazs

14:00-14:20 *Liudmila Sharaya (Arizona State University), Labor in Russia Abroad: the Impact of Socio-Economic Conditions on the Emigré Identity in Interwar Paris

14:20-14:40 *Viktor Dimitriev (Independent Scholar), The "Emigrant Jaw" (1957) by Vasiliy Yanovsky: The Art of Memory in the Dental Office

14:40-15:00 *Hélène Kekelia (University of Virginia), Georgian, Ukrainian and Azerbaijani émigrés

15:00-15:20 Q&A

15:20-15:40 Coffee break

Panel 4: Rediscovering Rachel Bepaloff

Chair: Isabel Jacobs (Queen Mary University of London)

15:40-16:00 *Trevor Wilson (Virginia Tech), “An Attachment to Time”: Rachel Bepaloff and Émigré Philosophies of Dance

16:00-16:20 *Andrew M. Jampol-Petzinger (Grand Valley State University), Rachel Bepaloff as Existentialist Critic

16:20-16:40 *Jacob Saliba (Boston College), To Hope: Rachel Bepaloff in Conversation with Gabriel Marcel and Gaston Fessard

16:40-17:00 Q&A

17:00-17:10 Break

Keynote 2: Ex Oriente *luxe*

Chair: Bryan Karetnyk (University of Cambridge)

17:10-18:10 *Maria Rubins (University College London): Ex Oriente *luxe*: How refugees from the Russian Empire contributed to the making of the French Jazz Age (+Q&A)

2 September

Panel 5: Émigré Avant-garde

Chair: Júlia Vallasek (Babeş-Bolyai University, Cluj)

9:30-9:50 Imre Balazs (Babeş-Bolyai University, Cluj/Lucian Blaga University of Sibiu), Nodal Points in Avant-garde Networks: Sirato, Prinner and the *Dimensionist Manifesto*

9:50-10:10 Alexandru Bar (University of York), Dada Lingua Franca: The Linguistic Choices of Tristan Tzara

10:10-10:30 Max Bonhomme (German Center for Art History – DFK Paris), From Polygraphy to *Graphisme*: French Graphic Design as an Eastern Phenomenon

10:30-11:00 Q&A

11:00-11:20 Coffee break

Panel 6: Russian Émigré Writing

Chair: Isabel Jacobs (Queen Mary University of London)

11:20-11:40 Bryan Karetnyk (University of Cambridge), Love in the Margins: Yuri Felsen's Politics and Poetics of Liberalism

11:40-12:00 Edward Waysband (Babeş-Bolyai University), Khodasevich's 'Infancy' (1933) between the Scylla and Charybdis of Soviet and Émigré Ego-Writings

12:00-12:20 *Dmitry Tokarev (University of Nantes), Terror in Letters: political and linguistic resonances in the work by Kojève, Paulhan, Queneau and Zdanévich

12:20-12:40 Grigori Utgof (Tallinn University), *The Gift Abandoned*: Vladimir Nabokov in 1940

12:40-13:00 Q&A

13:00-13:50 Lunch break

Panel 7: Jewish Paris

Chair: Anoushka Alexander-Rose (University of Southampton)

13:50-14:10 *Artem Serebrennikov, Valentin Parnakh's Parisian Neo-Sephardism

14:10-14:30 Nick Underwood (The College of Idaho), Immigrant Jews on the World Stage: The 1937 World's Fair and the Modern Jewish Culture Pavilion

14:30-14:50 *Annelie Bachmaier (TU Dresden), Identity and intergenerational conflict in Volf Vevyorke's Paris stories

14:50-15:10 Q&A

15:10-15:30 Break

Keynote 3:

Chair: Peter Budrin (Queen Mary University of London)

15:30-16:30 Leonid Livak (University of Toronto), Integrating Jewish Studies with Russian Exilic Studies: the Holocaust and the End of Russia Abroad (+Q&A)

16:30-17:00 Final discussion and closing words

17:30-19:00 Drinks

19:30-21:00 Dinner

Keynote Speakers

Reimagining the Pushkin Myth in Paris in the 1920s-30s

Alexandra Smith

University of Edinburgh

The paper will demonstrate how Russian authors, critics and cultural figures have contributed to the development of the Pushkin myth in Paris in the 1920s-30s. It will discuss Ariadna Tyrkova's book *Life of Pushkin* (the first volume of which was published in Paris in 1929); the Exhibition of Pushkin's archival materials, personal belongings and manuscripts organised in June 1937 in Paris by Serge Lifar, a Russian-French dancer and choreographer (1905-1986) who acquired many items related to Pushkin from Serge Diaghilev's collection after Diaghilev's death in 1929; and Marina Tsvetaeva's autobiographical story *My Pushkin* (1937). It will be argued that the Pushkin myth created by emigre authors and cultural figures in the 1920s-30s was meant to rescue Pushkin from the Soviet captivity and to ensure a sense of unity between the fragmented Russian community abroad.

Alexandra Smith is Reader in Russian Studies at the University of Edinburgh. She has published extensively on Russian literature and culture and authored the following books: *Poetic Canons, Cultural Memory and Russian National Identity after 1991* (co-authored with Katharine Hodgson, 2020; the book was awarded the BASEES prize for the best book published in 2020); *Twentieth-Century Russian Poetry: Reinventing the Canon* (co-edited with Katharine Hodgson and Joanne Shelton, 2017); *Montaging Pushkin: Pushkin and Visions of Modernity in Russian 20th-century Poetry* (2006); *Pesn' peresmeshnika: Pushkin v tvorchestve Mariny Tsvetaevoi* (1998); and *The Song of the Mockingbird: Pushkin in the Work of Marina Tsvetaeva* (1994). Alexandra Smith is currently co-editing (with Joe Andrew, Robert Reid, and Katharine Hodgson) and contributing to this book: *Joseph Brodsky and Modern Culture*, Leiden and Boston, forthcoming in 2024.

Ex Oriente lux: How refugees from the Russian Empire contributed to the making of the French Jazz Age

Maria Rubins

University College London

During the interwar decades, Paris was the cultural capital of the world, a global epicentre of new social codes and innovative artistic trends. The French open-door policy in the years following the Great War brought a huge influx of foreigners, from Eastern-European refugees to American Jazz performers and idle millionaires fleeing the Prohibition. This melting pot produced a dynamic, transnational, cosmopolitan culture, which aptly captured the spirit of late modernity. The keynote address will outline the contours of this unique cultural phenomenon by focusing on the role of Russian émigrés in its creation.

Maria Rubins is Professor of Russian and Comparative Literature at University College London. She has written broadly on modernism, diaspora, Russian literature, cultural relations between France and Russia; Art deco and Jazz Age in European literature and culture; and Hebrew, Arabic and Russian writing in the Middle East. Her books include *Crossroad of Arts, Crossroad of Cultures: Ecphrasis in Russian and French poetry* (2000), *Russian Montparnasse: Transnational writing in interwar Paris* (2015), and *Redefining Russian Literary Diaspora, 1920-2020* (2021). She is also a translator of fiction from English and French into Russian. For more information visit: mariarubins.com.

Integrating Jewish Studies with Russian Exilic Studies: the Holocaust and the End of Russia Abroad

Leonid Livak

University of Toronto

The post-war disintegration of Russia Abroad as a cultural community is a historiographic lacuna of Russian exilic studies. This presentation posits the loss of ethno-religious diversity in France's Russian-speaking diaspora (the intellectual core of Russia Abroad) as a major reason for its precipitous decline in the 1940s. The erosion of diversity concerned first and foremost the Russian diaspora's Jewish component – a crucial actor in interwar Russian cultural life in exile. A fuller understanding of the unraveling of France's Russian community requires the integration of two unduly separated fields of inquiry – Russian exilic studies and Jewish studies. The presentation argues that the antisemitic persecution of the Jewish members of Russia Abroad in wartime France – expressed in overseas migration, social segregation, and physical extermination – undermined the cultural viability of France's Russian diaspora as a whole. The significant differences in the ways the war had been experienced by ethnically Russian and Russian-Jewish émigrés further contributed to the fracturing and decline of the Russian cultural community in France, the last redoubt of Russia Abroad in post-war Europe.

Leonid Livak is Professor at the University of Toronto's Department of Slavic Languages and Literatures and Centre for Jewish Studies. He is the author of monographs and critical editions devoted to Russian and transnational modernism; to the history of Russian-French intellectual and literary contacts and transfers; as well as to the cultural history of Jews in modern Europe. His publications include: *How It Was Done in Paris: Russian Émigré Literature and French Modernism* (2003) ; *The Jewish Persona in the European Imagination* (2010); *Russian Émigrés in the Intellectual and Literary Life of Interwar France*(2010); *In Search of Russian Modernism* (2018) ; *Études sur l'histoire culturelle de l'émigration russe en France* (2022). Livak is currently writing a cultural history of the end of Russia Abroad in the 1940s.

Speakers

The Interwar Paris Text in the Poetry of the ‘Minor Parnassus’ of the Young Russian Émigré Generation

Sara Gargano

Tor Vergata University of Rome

As much as nowadays speaking in academical terms of ‘Russian emigration’ seems quite natural, actual and not purely ideological diasporic studies can only be circumscribed to the last thirty years, beginning with the fall of the Soviet Union. The year 1991 marked a decisive watershed for people to begin sounding out archives, sifting through the boundless amount of unpublished materials, and to start talking about ‘exodus of Russia’ rather than ‘exodus of Russians’ (N. Struve, *Soixante-dix ans d’émigration russe 1919-1989*). Since then, critical contributions on Russian exile have multiplied, yet there remain many grey areas in the literary archipelago of ‘Russia abroad’.

This paper aims to reconstruct the image of Paris through the eyes of a ‘minor Parnassus’, characterised by a *corpus* of underrepresented young poets who settled in the French capital in the interwar period. This ‘second Parnassus’, whose literature was born and raised outside Russia, gravitates around V. Varshavsky’s notion of ‘unnoticed generation’ and is composed by figures who are unknown or have yet to be sufficiently investigated. In my paper, on the basis of archive materials and some significant hard-to-find collections written between the second half of the 1920s and the 1930s, I will focus on some of these young authors, and I will attempt to sketch a hidden and original Paris, quite different from the festive kingdom of the Roaring Twenties usually narrated in history and literature. I will analyse several poems from the collections of L. Chervinskaya (*Priblizheniya*, 1934; *Rassvety*, 1937), N. Kistyakovskaya (*Astreya*, 1925), I. Knorring (*Stikhi o sebe*, 1931; *Okna na sever*, 1939), V. Mamchenko (*Tyazhelye pticy*, 1936) and Yu. Sofiev (*Gody i kamni*, 1936) in order to underline some common themes, such as loneliness, isolation, confusion, immobility, and difficulty of expression, typical of the young émigré generation of those years.

Sara Gargano is a PhD student in Comparative Studies: Languages, Literatures and Arts (XXXVI cycle) at the University of Rome ‘Tor Vergata’. Her research focuses on the first Russian migratory wave of the 20th century and, in particular, on the poetic production of the young generation exiled in Paris in the interwar period. She is the author of an essay entitled «Intanto sopravvivere: gli anni Venti di Irina Knorring», in *20/Venti. Ricerche sulla cultura russa e sovietica degli anni '20 del XX secolo*, a cura di A. Accattoli, L. Piccolo, Roma TrE-Press, Roma 2022, pp. 67-80.

“Just don’t discover Paris! So many writers have discovered it before...” The role of the female gaze in the career launching of a young writer

Júlia Vallasek

Babeş-Bolyai University, Cluj

The interwar period is not only the era of the professionalization of Hungarian journalism, but also coincides with the emergence of women in the field of intellectual work. With a few notable exceptions there has been little research on the literary work of women writers/ journalists working in the editorial offices of various daily newspapers, and even less on their journalistic work or the extent to which this work was seen as a career option. As with the development of male career models, journalistic and literary careers in the lives of women journalists of the period are shaped in parallel and sometimes interact. Zsuzsa Thury, a young Hungarian writer/journalist with Jewish background, well connected to the literary figures of the interwar period, was sent to Paris on a small scholarship provided by a popular Hungarian daily newspaper in 1928. During her stay she regularly reported on artistic performances (especially on theatre), and on the life of the varied emigrée network and its confluences with French artistic life she came in contact as resident correspondent for the *Pesti Napló* (Journal of Pest), or as attendant of courses at Sorbonne. Her Parisian experiences, the specific female lenses through which she describes the life of the Central and Eastern European diaspora of Paris at the end of the 1920s were detailed in some of her mid-career novels. My research is focused on how the journalistic and artistic interpretation is intermingled in both her early articles and her novels, addressing also the gender based particularities of her approach in contrast with the more canonical contemporary representations of Paris written by male authors.

Júlia Vallasek graduated Hungarian-English and earned MA degree on Literature and Society Programme at Babeş-Bolyai University, Cluj, Romania. She earned her PhD degree at the University of Debrecen, (Hungary). Presently she is an associate professor at Babeş-Bolyai University, Department of Journalism and Digital Media. Her main research fields are: cultural journalism, history of the press, media culture and she also works as contributor to several cultural and literary magazines as literary critic, and translator from Romanian and English to Hungarian.

Alexander Pushkin through the reception of Russian émigré illustrators: how *The Queen of Spades* became a “Petersburg text”

Anastasia Kozyreva

Inalco, Paris

Inside the “myth of the mission” of the early 20th century according to which Russian culture in exile would bear “true” cultural values and traditions (Livak 2022), Alexander Pushkin and his work occupy a special place. Considered a “cultural hero” (Virolainen 1995), Pushkin was celebrated in the Soviet Union as well as in anti-Soviet émigré intellectual circles. In France, these circles perceived Pushkin’s legacy as a guarantee for the survival of Russian culture abroad (Medvedkova 1999). Therefore, his texts underwent a new wave of staging, translations, and illustrations in early 20th-century France. Among those, *The Queen of Spades* was one of the most frequently translated and illustrated.

Stirred by Piotr Tchaikovsky’s opera, Alexander Benois created two sets of illustrations for *The Queen of Spades* in 1905 and in 1911. While Saint Petersburg is barely mentioned in Pushkin’s novel, the opera emphasizes the capital’s central place in the action. In Benois’ illustrations, Saint-Petersburg turns into a place of the imaginary world associated with the past. Marked by this filling of the past which Benois himself calls “epochality”, illustrations for *The Queen of Spades* become a laboratory for “restorative nostalgia”, i.e. the sentiment of loss and displacement that ignores its nostalgic aspect and claims to reconstruct a truth (Boym 2001). Inspired by Benois’ works, two other emigrant artists, Vasily Shukhaev and Alexander Alexeieff, produced illustrations of *The Queen of Spades* in 1923 and in 1928 respectively. Both emphasized even more Saint-Petersburg in their series thus reinforcing the reception of Pushkin’s *Queen of Spades* as a “Petersburg text”.

Through a comparative analysis of three sets of illustrations by Benois, Shukhaev, and Alexeieff, I will show how *The Queen of Spades* entered literary historiography as a “Petersburg text” and how its reception has become part of the Russian émigré “myth of the mission”.

Anastasia Kozyreva is a Ph.D. candidate in Russian literature at the National Institute of Oriental Languages and Civilizations. Her doctoral thesis is dedicated to the intermedial reception of Alexander Pushkin’s and Mikhaïl Lermontov’s texts in Russia and France at the beginning of the 20th century.

What Kind of Memory is There in That Body? Ekaterina Bakunina's novel *The Body*

Alina Turygina

Ekaterina Bakunina disappeared: first from the literary scene of Russian émigré, from Paris, from the face of the Earth in 1976, finally as a metonymy – her books as well as any texts about herself have been vanishing. This is what the heroine of Ekaterina Bakunina's novel *The Body* (1933) is trying to escape – she searches for herself by turning to memories and using them to reassemble her life. These memories belong not to the heroine's literal past but to a separate space with a non-linear flow of time. Using memory as a medium Bakunina attempts to create a female discourse based on corporeality which is a nature-imposed basis of a woman's identity. In this paper, I explore *The Body's* complex configuration of temporality, which creates a narrative structure relevant to the woman's multi-level relationships with her body. Bakunina analyses the themes of corporality, sexuality, motherhood in the light of the “female gaze,” opposing it to the “male” one. Self-awareness begins with awareness of the body. Though the appeal to memory in Bakunina's “bodily” narrative does not mean the heroine's dissolution in her own past. The story of the body is a memoir told in the present tense. The key here is a multi-level temporality, set by Bakunina in the novel: one level is the heroine's reality – routine of emigrant life. The other level is filled with sexually intense memories. The heroine's body lives in the novel only in the present moment, which, however, does not belong to the reality plane of the story. Memory, especially for emigrants, sets a separate, almost literary reality with boundaries, laws, and most importantly, temporality determined by the writer themselves. Bakunina takes this experience of using the literary text as a tool of self-knowledge and combines it with the experience of émigré life in an attempt to express the female voice in émigré literature.

Alina Turygina has graduated with a Bachelor degree in Philology and a minor in Social Anthropology from Higher School of Economics (Saint Petersburg, Russia). She is starting her Master's in Russian Studies at the University of Oregon, USA. She is interested in female emigre literature throughout the 20th and 21st centuries. Her current research focuses on autobiographical and/or autofictional texts with topics of memory, body, topos and myth-making.

Alina is participating in this conference in a personal capacity and is not in receipt of funding from our funding partners: Queen Mary University of London, The London Arts and Humanities Partnership (LAHP) and the British Association for Slavonic and East European Studies (BASEES).

The historic experience of women's participation in scientific research at the higher medical schools and universities of Leningrad and in emigration in Paris in the 1920s

Yana Gorbatenko

University of Turin

This paper examines Russian female scientist, who tried to build their careers in medical scientific field in 1920s. Through the comparative analysis of women in Leningrad and in exile in France the study observes how they made their ways into medicine under the discrimination they had to face on their paths. Women's experience is considered in the context of two different political and cultural conditions. France was among first countries that provided women access to higher education in 19th century (and most of female students in France were Russian), but gender equality was officially proclaimed only in 1940-s. In Russia medicine was the first scientific field where women were allowed to study before the Revolution. However, an official right to have equal higher medical education was gained only in 1918. Such complicated situation with gender equality and émigré status for women in Paris, make position of women in academia uncertain and complicated. There are researchers who focus their works on Russian women in science, and specifically in medicine. This paper also contributes in this field and filling the lacuna by compare female careers in Russian and foreign academia, which gave a deeper understanding of situation with gender equality and process of emancipation. The methodology includes a combination of prosopographic method and discourse analysis made on biographical data and newspapers. The main results of the study are that that women in Leningrad universities and those who immigrated to Paris were discriminated against on the basis of gender. Women in exile were, also, discriminated because they were emigrants. In Leningrad and Paris, it was difficult for women to build their careers in higher medical education, but they still could reach their goals. In Leningrad could get higher academic positions, since the conditions were more favorable in certain aspects. Women in Paris had to could not be as successful as in Leningrad, especially without French diplomas that allowed them to work. Great support became Russian diaspora scientific community that supported them.

Yana Gorbatenko is a 2nd year PhD student at the National Research Institute of the Higher School of Economics in St. Petersburg and University of Turin. Also, she had a part-time job in the archive of the European University in St. Petersburg.

“Minor” women writers of the “younger” generation: what is the value of their literary legacy?

Youlia Maritchik-Sioli

My research paper focuses on the literary legacy of “emigration daughters”, i.e. women writers of the younger generation of the first emigration wave (E. Bakunina, N. Gorodetskaia, I. Odoevtseva, G. Kuznetsova, I. Knorring, N. Berberova...). Nowadays, their works are re-edited. However, at the time, their writings were considered as “lady’s literature” – which discredited their current literary status. How to read this literary legacy? Are the emigration daughters mediocre and invisible or do they still have a place in today's literary world? Do their works belong to the past or could they be modern? I must say that emigration critics instrumentalized the notion of lady’s literature and elaborated a system of dichotomies (lack of stylistic unit/stylistic unit, lack of measure/sense of measure, lack of literary taste/sense of literary sense) in order to read women’s writings. One of the key notions of the critical discourse was a notion of measure. But how to measure the measure? In order to answer these questions, I would like to adopt a poetic approach to language (subject, value, modernity) and to propose an answer that is in line with the works of H. Meschonnic and G. Dessons: the famous measure defended by critics was closer to a “measure-justice” (G.Dessons), characteristic of “cultural rhetoric rhythm” (H.Meschonnic) of the time, than to “measure-justness” (G.Dessons), corresponding to the specific project of each woman writer. This approach allows us to reread the works of the emigration daughters and to inscribe them in modernity.

Youlia Maritchik-Sioli, PhD in French Literature (2007) and in Slavic Studies (2020), is a senior researcher at the IMLI RAN. She is the author of two books on the work of the French writer Marguerite Duras, articles on the literary heritage of «minor» women writers, as well as on the theory of rhythm of the French linguist and thinker Henri Meschonnic. She also translated into Russian his book “La Rime et la vie”. She works on the historicity of the literary heritage of Russian emigration in France, particularly on women’s writing and “minor” literature. Youlia is participating in this conference in a personal capacity and is not in receipt of funding from our funding partners: Queen Mary University of London, The London Arts and Humanities Partnership (LAHP) and the British Association for Slavonic and East European Studies (BASEES).

Labor in Russia Abroad: the Impact of Socio-Economic Conditions on the Emigré Identity in Interwar Paris

Liudmila Sharaya

Arizona State University

Emigration is often coupled with a decline in social status, and the case of migrants from the Russian territory after revolutions and the Civil War was not an exception. Regardless of their social standings and occupations back in the Russian Empire, émigrés had to take onerous manual jobs in their new countries of residence. While the scholarship on the connections between migration, labor, and identity is abundant, there are not many works on labor in the interwar diaspora from the former Russian Empire. This paper will compare the experiences of emigres as blue-collar workers on the example of two employment locations in France, namely, the Renault factory in the Parisian suburbs and Russian drivers in Paris. This paper will show emigres' labor practices and how they spent leisure time; their relationships with colleagues and superiors at work, who spoke different languages and belonged to different cultures; the forms and goals of their self-organization, including labor organizations of different ethnic groups from the former Russian Empire; their strategies during work accidents and strikes. Furthermore, I will pay specific attention to the spectrum of ideas émigrés draw on to conceptualize various facets of their existence as blue-collar workers as some of them remained on the conservative, nationalistic side, others changed their beliefs, with some even embracing socialist ideas. All in all, this paper will demonstrate how precarious socio-economic conditions as workers influenced émigrés' identity.

Liudmila Sharaya is a PhD candidate at Arizona State University. She is currently working on her PhD dissertation, preliminarily titled "Russian Emigres in a Transnational Perspective: Perception of Space, Political Evolution and Boundaries of Diaspora in Interwar Bulgaria and France"

The "Emigrant Jaw" (1957) by Vasiliy Yanovsky: The Art of Memory in the Dental Office

Viktor Dimitriev

Independent Researcher

The story's plot by Vasily Yanovsky «Emigrant Jaw» (1957) waver on the verge of a joke. The Russian émigré writer Bogdan, who lives in America, visits the dentist to remove another tooth. In the dental chair, he begins to recall all his teeth pulled out earlier and slowly — the fragments of the story are connected associatively — moves further and further into the past, from America to various stages of his life in France, Spain, Turkey, and Russia. The events of his biography begin to line up in bizarre parallel rows. The narrative ends with a phantasmagoria vision of the returned past and the beaten time — and it is through a process of involuntary remembrance. The motivation for the resurrection of the past, compared to the pathos in the Proustian project, becomes a trip to the dentist. The removed teeth themselves are metaphors of exile and emigrant life: Bogdan mockingly and at the same time sympathetically calls them at the beginning of the novel *foreign body* and *corps étranger*, drawing an analogy between these medical terms to refer to a foreign body and the situation of an emigrant.

The story's center is fragments that tell about the Montparnasse period of the protagonist's life in the interwar decades in Paris. Yanovsky tries to develop his language of remembering the past at the moment of 1950s when the post-war emigration begins a dispute over the image of the Russian Montparnasse. Yanovsky tries to resolve this dispute through interchange and competition of various emigrant discourses: imperial, exiled, and transnational. The presentation will be devoted to the poly-discursive nature of this story by Yanovsky, which, in the author's view, largely shapes the emigrant identity. I will be primarily interested in why the story of the protagonist's exiled life is motivated by a trip to the dentist, as well as how the narrative combines themes of emigration, medical practice, and memory.

Viktor Dimitriev, PhD, is a specialist in the history of Russian émigré literature in the interwar period, Russian-French comparative studies, and the works by Dostoevsky. He worked as an associate professor at the Higher School of Economics in St. Petersburg and a researcher at the Institute of Russian Literature (Pushkin House).

Civilised, victorious, or tragic? A comparative study of the Georgian, Ukrainian, and Azerbaijani interwar exiles

Hélène Kekelia

George Washington University

My paper builds on my dissertation findings, where I compare the Georgian, Ukrainian, and Azerbaijani exiled communities who found refuge in Paris around the 1920s. I look at the experience of exile in history through the lenses of memory studies and combine it with the literature on forced migration. By studying these communities, I recouped a lost story and battle against the Soviet Union. In addition to bringing to light some disadvantaged communities' stories, this study also illustrates an example of a national identity that was constructed internationally and in a multidirectional fashion.

The history of the exile experiences and suffering of these groups is less known because of the prevalence of the Soviet power, which dominated over the voices of the diasporic populations. The struggles that followed the occupation of Georgia and Azerbaijan by the Red army can be categorized as what memory scholars would call a "suppressed memory". Nevertheless, historical documents preserved abundant information on the different strategies that these communities adopted to fight for their own human rights or their respective countries. Using mainly historical archives and supplemental interviews, my study discerned similarities and differences between these émigré groups. Exiles produced an alternative account, comprised of four counternarratives, to that of the Soviet Union: a Memory of Occupation and Independence, the 'Civilised', the Victorious Nation and the Politics of Differentiation. This paper explores cases of peculiar, exiled communities, which not only actively engaged in the process of defining their own futures but also challenged the principles and virtues of the Western countries. This challenge was most frequently conveyed by identifying the 'civilised' and those obligated to support them. In this paper I focus on the concept of the civilised and its subaltern usage by the exiles.

Elene Kekelia received her Ph.D. from the University of Virginia, Department of Sociology. Her dissertation engages with comparative-historical sociology, memory studies, and the sociology of exile. In her research, she focuses on and contributes to the understanding of exile as a comparative historical sociologist. Elene is particularly interested in the third wave of memory studies, transnational and migrant memories. For her dissertation, she compared the Georgian, Ukrainian, and Azerbaijani exiled communities that fled the Soviet occupation around the 1920s, titled: "The Imaginaries and Claims of 20th Century Forced Migrants: A Comparative Study of the Georgian, Ukrainian and Azerbaijani Exiles". Previously, Elene has worked on the Soviet Georgian sites of memory (including the conflicted memory around Stalin, Pantheons, and Soviet art). Elene also received a Ph.D. in 2019 from the Ilia State University in Cultural Studies after defending her dissertation on "The 20th century monuments and national narratives in Georgia". Elene has received several fellowship awards and has been a member of various scholarly communities.

Thinking Rhythm, National Form: Rachel Bespaloff and the *Ballets Russes*

Trevor Wilson

Virginia Tech

This paper examines the writings of Rachel Bespaloff, a philosopher and choreographer, in the context of the *Ballets Russes* and theories of movement in early twentieth century philosophy. Born to a Ukrainian Jewish family before emigrating to Switzerland and then France, Bespaloff is often cited as one of the first to write on Heidegger in French. Throughout the 1920s and 1930s, she collaborated closely with Jean Wahl, with whom she would leave France during World War II to set up a network for exiled scholars in Mount Holyoke, Massachusetts.

In her early years, prior to her work in philosophy, Bespaloff (still known by her maiden name Pasmanik) worked actively within the émigré dance community in Paris. After having trained in Geneva under the musical theorist Émile Jacques-Dalcroze, she choreographed several modern ballet productions at the Palais Garnier that incorporated a newly modern theory of movement based on Dalcroze eurythmics. The choreography borrowed from Dalcroze an instantaneous, organic response from the body to musical rhythm that broke with more formal corporeal schemas for ballet as an art form. Bespaloff's theories were quickly employed by Sergei Diaghilev in several productions of the *Ballets Russes*, with Bespaloff justifying her ideas on movement through an appeal to the notion of a living “national form,” in the troupe's invocation of Russian folk dance. These ideas proved controversial, however, leading to a public clash with leading émigré ballet critic André Levinson and a fierce debate on the direction of modern dance.

This paper examines essays written by Bespaloff in the 1920s, in which she explains her new theories of movement and its relationship to the folkloric aesthetics of the *Ballets Russes*. The paper also proposes a formal, theoretical unity between these writings on dance and Bespaloff's later philosophy, in which rhythm, musicality, and corporeality all play a major role. As a conclusion, the paper situates the uniqueness of Bespaloff's thought—her various writings on movement and time as both philosophical and artistic concepts—within the transnational culture exchanges and legacies of émigré modernism.

Trevor Wilson is an assistant professor of Russian at Virginia Tech. He is also the associate editor for the journal *Studies in East European Thought*.

Rachel Bepaloff as Existentialist Critic

Andrew M. Jampol-Petzinger

Grand Valley State University

The Ukrainian-Jewish philosopher Rachel Bepaloff (1895-1949) died by her own hand in 1949, in exile from the French philosophical scene where she had lived and written during the interwar period, and where she had played a vital role—through her foundational interpretations of figures like Kierkegaard and Nietzsche—in the shaping of a “first generation” of French existentialists, alongside compatriots like Jean Wahl (1888-1974), Gabriel Marcel (1889–1973), and Benjamin Fondane (1898-1944)(about whom more below). Given Bepaloff’s role in the evolution of this first “wave” of existential thought, it is noteworthy that her considered evaluation of the figure who would become the dominant representative of existentialism after the war—Jean-Paul Sartre—is skeptical at best. She writes, in a pair of letters to Wahl dated from 1947, that Sartrean existentialism is “despite appearances, a new rationalism,” and of her disagreement with the “central thesis” of Sartre’s *Remarques sur la question juive*, that “the Jew is [simply] a man whom others take to be a Jew.” In an article for the literary journal *Fontaine*, the stakes of her opposition to the individualism and antinomianism of Sartrean existentialism become clear: she rejects the premise of a purely negative freedom (“[freedom] is also affirmation and acceptance”), of an equality without brotherhood (“what is this [...] if not a new form of oppression”), and of a “permanent revolution” that refuses the possibility of historical continuity.

In this paper I consider the critiques of this early existentialist thinker regarding the emerging tendencies of phenomenological existentialism, particularly with an eye to the ways in which her own exilic and marginal status as an emigrant Jew in France might have underwritten some of the political and ethical values at play in her account. In this—I argue—she is joined by other emigrant Jews (in particular the Romanian-born poet and philosopher Benjamin Fondane) in her suspicions of the uncompromising atomism of Sartrean thought.

Andrew M. Jampol-Petzinger is a Visiting Assistant Professor in Philosophy at Grand Valley State University. In addition to articles that have appeared in *Philosophy Today*, *Symposium: Canadian Journal of Continental Philosophy* and *The Journal for Continental Philosophy of Religion*, his first book—*Deleuze, Kierkegaard and the Ethics of Selfhood*—was published through Edinburgh University Press in 2022. His recent research is on existentialism and anti-rationalist thought in the history of Jewish philosophy.

To Hope: Rachel Bepaloff in Conversation with Gabriel Marcel and Gaston Fessard

Jacob Saliba

Boston College

This paper undertakes a study of the relationship between the Ukrainian-French Jewish philosopher Rachel Bepaloff and the French Catholic intellectuals Gabriel Marcel and Gaston Fessard S.J. during the 1930s and 1940s. Based on letters and published writings, this paper examines the concept of hope as it was defined and debated between Bepaloff, Marcel, and Fessard. From the early 1930s until her suicide in 1949, Bepaloff had formed deep bonds of friendship with both Marcel and Fessard. Over the years, hope remained an enduring philosophical theme in their discussions and correspondence; it informed their religious thought, political values, and their very own personal experiences. The paper proceeds in two parts. The first part offers an analysis of the relationship between Bepaloff and Marcel when hope first became a central question, in particular, situating it in terms of their phenomenological and religious thought of the 1930s. The second part focuses on Bepaloff's relationship to Fessard in the 1940s when, due to the circumstances of the war, the question of hope shifted from phenomenology to political thought and political theology. Moreover, the Fessard-Bepaloff relationship reveals the ways in which hope became a useful category for interpreting Marxist and Hegelian systems of thought. Ultimately, for Bepaloff, Marcel and Fessard—despite being Catholic—served as faithful interlocutors not just for discussing the conceptual presuppositions of hope but also for discerning its meaning in everyday lived experience.

Jacob Saliba is completing a PhD at Boston College where he specializes in modern European intellectual history. His dissertation examines the mutual intellectual projects and community bonds that formed between Catholic, Jewish, and secular French intellectuals between World War I and World War II.

Nodal Points in Avant-garde Networks: Sirato, Prinner and the *Dimensionist Manifesto*

Imre Balazs

Babeş-Bolyai University, Cluj/Lucian Blaga University of Sibiu

The Dimensionist Manifesto, a document of a short-lived artistic cooperation between avant-garde artists with Dada, Abstraction-Création and Surrealist background, was published in 1936, in Paris. Signed by artists like Hans and Sophie Taeuber Arp, Robert and Sonia Delaunay, Marcel Duchamp, Francis Picabia, Camille Bryen and others, the manifesto, initiated by the Hungarian émigré Charles Sirato (Tamkó Sirató Károly), identified and highlighted a spatial-multidimensional turn in the avant-garde of the 1930s, offering alternative theoretical frameworks for interpreting surrealist objects, rotoreliefs or experimental sculptures of the period.

My interpretation of the text and story of The Dimensionist Manifesto is focused on its nodal point characteristics. Dimensionism is a meeting point of different avant-garde currents, narratives of national and transnational cultures, and also a milestone of personal career stories that developed along different directions. The full text and story of the manifesto became available during the past decade in Hungarian (2010) and in English (2018) in scholarly editions. I will focus on two Hungarian artists who signed the manifesto: Charles Sirato / Tamkó Sirató Károly (1905-1980), a poet and visual artist who lived in Paris between 1930 and 1936, and Anna/Anton Prinner (1902-1983), a queer painter and sculptor in close contact with artists like Victor Brauner, Pablo Picasso, Endre Rozsda after his Dimensionist episode. I will reconstruct the personal network structures of Sirato and Prinner, with a special interest in émigré Central and Eastern European authors, and will identify their influence on fellow artists. I will also address the differences between their representations in the field of Hungarian studies and in the international avant-garde studies.

Imre József Balázs is an Associate professor at Babeş-Bolyai University, Cluj, Faculty of Letters, and research fellow at the Lucian Blaga University of Sibiu. He published volumes in Romania and Hungary, in the academic field of the avant-garde, socialist realism and of contemporary literature. He is member of the European Network for Avant-Garde and Modernism Studies, and editor of the cultural review *Korunk*. His major academic publications include: *The Avant-garde in Transylvanian Hungarian Literature*, 2006 (Romanian translation published in 2009); *Trees, Waves, Whirlpools: Nation, Region, and the Reterritorialization of Romania's Hungarian Literature* (In: *Romanian Literature as World Literature*. Bloomsbury, New York, 2018); *The History of Surrealism in the Hungarian Literary Field*, 2021.

Dada Lingua Franca: The Linguistic Choices of Tristan Tzara

Alexandru Bar

University of York

This essay uncovers how linguistic belonging shaped the identity and creative path of a prominent Dadaist, Tristan Tzara, examining in particular the importance of the French language in his destiny after his move to Paris. My focus is on the languages in which he wrote in both personal correspondence and elsewhere, seen as a response to his respective experience of exile. Tzara, a stateless man who desired to be French remained identified as a Romanian Jew despite his lack of Romanian citizenship. This essay argues that Tzara's non-Romanian identity and his alternating Jewish and non-Jewish identity were at the center of his linguistic choices. My analysis offers a new understanding of how exile shaped the context in which this avant-garde artist was obliged rather than chose to operate, challenging many aspects of secondary scholarship's long association of Dada with supra-national, polyglottal linguistic strategies.

Alexandru Bar is a Research Associate at the University of York's Department of History of Art, whose work is fundamentally trans-disciplinary and trans-national, combining art history, cultural history, and Jewish studies. He earned his M.A. at Tel Aviv University in Israel (on a Masa scholarship) and his PhD at the University of Leeds in the United Kingdom (on an AHRC-funded scholarship with the "Performing Jewish Archives" Project). His research explores the rarely examined relationship between Tristan Tzara and Marcel Janco, their thinking and language. He seeks to clear the way for a renewed consideration of the symbolic substance of Tzara's and Janco's Jewish experience and the role it played in defining their national identity. His most recent research project seeks to provide an original account of the life and creative endeavours of Marcel Janco after 1940 with the aim to create a more comprehensive understanding of Janco's Jewish identity and the influence of suffering and disillusionment on his introspective exploration of art.

From Polygraphy to *Graphisme*: French Graphic Design as an Eastern Phenomenon

Max Bonhomme

German Center for Art History – DFK Paris

This presentation will reflect on the role of Ukrainian and Russian émigrés in French print culture of the interwar period, and more specifically in the modernist trends of graphic design (*graphisme* in French) that rely on photomontage, innovative page layout and sans-serif typography. By presenting the itinerary of four artists linked to the graphic arts, I will analyse the complexity of their sociability networks, their artistic choices and their political affiliations. Alexander Liberman, Alexey Brodovitch, Yury Annenkov and Nathalie Parain (née Tchelpanova) : those four graphic artists all played in very significant role in the development of modernist in Interwar Paris, but their relation to « homeland » was very complex and contradictory. While Liberman and Brodovitch were anti-communists who fled Bolshevism, Annenkov and Parain, had closer ties to revolutionary intellectual circles in Paris and were also working as designers for the press and publishing houses of the Communist Party.

Using the example of these four émigrés, I will show how the French graphic design milieu is situated in a dialectical relationship to constructivist trends from Eastern Europe and the USSR. I will analyse the French reception of posters and other printed matter designed by the Russian constructivists (Rodchenko and Klutskis mainly) in the mid-1920s. I will ask how one particular technique, photomontage, came to embody these new trends in modernist graphic design, or what was then called "polygraphy" in the USSR. While anti-communism has played an important role in the critique of photomontage, the example of Brodovitch may show, conversely, how graphic arts criticism could also invest the "Russianness" of some modernist designers in a different political sense, constructing a mythical pre-revolutionary Russian identity.

Max Bonhomme holds a PhD in art history from Université Paris Nanterre. His research focuses on the history of graphic design and photography. His dissertation, which will be published next year, analyses the development of photomontage in France during the Interwar years and the political uses of this technique. He is a member of the editorial board of the journal *Transbordeur*, and presently a postdoctoral researcher at the German Center for Art History in Paris.

Love in the Margins: Yuri Felsen's Politics and Poetics of Liberalism

Bryan Karetnyk

University of Cambridge

The Russian-Jewish émigré author Yuri Felsen's magnum opus, provisionally titled *A Romance with an Author* (1930–40), stands as one of the great—if forgotten—literary achievements of the Russian diaspora and has been described by Leonid Livak as ‘among the most interesting and original . . . works created in exile’, commanding ‘critical re-evaluation’ (Livak 2003: 134). This paper proposes to pick up where Livak left off, making a significant contribution to the study of Felsen's marginalized art by situating it within the dynamic and divisive political contexts of its day.

While it may at first seem counter-intuitive to compose a work so heavily predicated on a psychological exploration of love in years so marked by social upheaval and political polarization, it would be a mistake to think of Felsen's art as the product of a simple nostalgic romanticism. “I do not know to which movement to ascribe myself,” the author once mused in an autobiographical fragment, “[but] I should like to belong to the school that . . . represents a kind of neo-romanticism, the exultation of the individual and love set in opposition to Soviet barbarism and dissolution in the collective.” For Felsen, writing his *ars amatoria* was as timely as it was urgent; it was, more to the point, an act of political defiance.

This paper proposes to take the major step of integrating analytically Felsen's fiction with his politically oriented theoretical writings, considering his speeches, essays, literary criticism and miscellaneous other writings in the context of the transnational modernist politics and culture that defined the diaspora. In so doing, it hopes to demonstrate that, far from being as apolitical as it may appear, Felsen's fiction is in fact underpinned by an antitotalitarian ethos that, through an advocacy of love, creatively champions artistic freedom, individuality, and liberalism in answer to mounting tyranny, and at a time when so many of the author's contemporaries were desperately seeking out new ways in which art could provide adequate response.

Bryan Karetnyk is an affiliated lecturer in Russian Literature and Culture at the University of Cambridge, where his research focuses on diasporic literature and particularly the works of Vladimir Nabokov. He has translated major works by émigré writers including Yuri Felsen, Gaito Gazdanov and Boris Poplavsky, and is the editor and principal translator of the landmark anthology *Russian Émigré Short Stories from Bunin to Yanovsky* (Penguin Classics, 2017). He is a regular contributor to the *Times Literary Supplement*, the *Spectator* and the *Financial Times*.

Khodasevich's 'Infancy' (1933) between the Scylla and Charybdis of Soviet and Émigré Ego-Writings

Edward Waysband

Babeş-Bolyai University

Vladislav Khodasevich's "Infancy" (*Mladenchestvo*, 1933) is still marginalized both in studies of Russian émigré literature and in research of Russian modernist life-writing. My talk aims at redressing this situation, actualizing the relevance of this childhood narrative for these fields. My talk shows how Khodasevich enlists his "infancy" for literary self-legitimization while both adopting and polemicizing with the Russian tradition of childhood depictions epitomized by Lev Tolstoy's trilogy. Attempting to write a modernist émigré autobiography, Khodasevich opposes both the émigré continuation of Tolstoy and Aksakov's tradition, which maintained an essentialist vision of childhood as the affirmation of the creative validity of the representatives of the Russian gentry, and its Soviet modernist revisions, with their more or less straightforward Soviet allegiances. With his undermining the essentialist claim on Russian childhood, Khodasevich reinforces his *cultural* Russianness: he downplays his familial Polish-Jewish background and replaces it with imagined ties with Russian nationality and statehood that validates his Russian creativity. He writes about his Russian nanny as an imaginary mother who replaces his native mother with her Polish-Jewish origin. He likewise writes about several Russian father figures who replace his own father with his Polish origin. My talk shows that, with the contemporary politicization of the autobiographical genre, émigré readers of "Infancy" did not manage to appreciate its nuanced "third way" between the Scylla and Charybdis of Soviet and émigré ego-writings.

Edward Waysband is an associate researcher in the Metacritic Centre for Advanced Literary Studies at Babeş-Bolyai University. He graduated from the Hebrew University of Jerusalem. He conducted his postdoctoral studies at the University of Toronto. He was an Associate Professor at the HSE University, St. Petersburg, and Visiting Professor at Transilvania University, Braşov. He was likewise a visiting researcher at the University of Caen, Normandy, the Helsinki Collegium for Advanced Studies, and Polish Institute of Advanced Studies in Warsaw. His primary research interests lie at the intersection of modernist studies, postcolonial studies, comparative studies, East European, Russian, and Jewish studies.

Terror in Letters: political and linguistic resonances in the work by Kojève, Paulhan, Queneau and Zdanévich

Dmitry Tokarev

University of Nantes

By the 1940s, the term of Terror should be situated in a broad philosophical context – that is, the Kojevian reception of Hegel’s account of the dialectical unfolding of European history, with the French Revolution as the decisive step toward the “end” of History. Jean Paulhan grafts it on literary ground in his famous essay *Les Fleurs de Tarbes, ou la terreur dans les lettres*, published in 1941 by Gallimard. The *Flowers of Tarbes* starts out by discussing two opposing tendencies within literature, which Paulhan refers to as Rhetoric and “Terror.” According to some sources, Paulhan could have assisted at Kojève’s lectures. In any event, his argument presents a striking resemblance with the Kojève’s interpretation, even if Paulhan gives only one explicit reference to the period of Terror. But further downstream, Paulhan shifts the focus from the historical event itself to its literary context, arguing that Terror must be considered as a decisive turning point in French literary history. Thus, Paulhan polarizes two conflicting ideologies of expression, namely the yearning for originality, and the aspiration to the stability of the commonplace. If he believes that French revolution and Terror emphasizes this conflict in a most radical way, he sees it as a characteristic feature of every literature and language.

Paulhan’s solution to the paradox is a reinvention of rhetoric. This new rhetoric appears to be the fruit of Terror which acts as an accelerator of literary evolution. In a sense, this new Rhetoric is paralleled by an emergence of a new post-revolutionary State in which real freedom comes to replace the absolute or abstract freedom which, as Kojève insists, realizes itself in Terror.

Even language is concerned, witnessing the emergence of some hybrid linguistic forms. In his list of the terrorist writers, Paulhan mentions Joyce along with Rimbaud, Apollinaire and one enigmatic poet he calls Monsieur Hiliase. I guess that Monsieur Hiliase is a *transrational* poet Iliia Zdanévich (known by his pen name Iliazd). Iliazd realizes the politics of Terror à la lettre, literally, by playing with letters, characters. Significantly, this transrational Russian poet represents the pinnacle of Terror in Literature.

It comes as no surprise that Raymond Queneau, a proponent of experimental literature and a Kojève’s disciple, developed, from 1937, the concept of a new French language (néo-français) which presents striking similarities to the Iliazd poetical project.

Dmitry Tokarev is a specialist in French-Russian cultural and literary relationships. His scholarly interests include such areas as Symbolism, Avant-garde and Inter-War literature. His recent publications, including the book *Between India and Hegel: Boris Poplavsky’s Literary Heritage from a Comparative Perspective*, Moscow, Novoe literaturnoe obozrenie, 2011, in Russian), address Russian émigré literature and philosophy, namely the writers of the so-called “unnoticed generation” and Alexandre Kojève.

The Gift Abandoned: Vladimir Nabokov in 1940

Grigori Utgof

Tallinn University

In my paper I will focus on one of the major twentieth-century novels written in continental Europe—*Dar* / *The Gift* by Vladimir Nabokov. Specifically, I will concentrate on issues of reading, transcribing and publishing the holograph draft of the novel's incomplete continuation, whose manuscript (written in Paris in the first months of WWII in a lined exercise book bound in a pink paper cover) is preserved among Nabokov's papers in his Library of Congress archival collection.

I will argue that in a projected (or imaginary) definitive edition of *Dar*, if centered around the novel's first (Russian) redaction, the texts of the abandoned Part II should be placed in the section «Другие редакции и варианты» (“Other Redactions and Variants”), right after the surviving drafts of *Dar* in Nabokov's hand—those of Chapter I and of the first page of Chapter II (cf. Library of Congress. Manuscript Division. Vladimir Vladimirovich Nabokov Papers. Box 2. Folder 6). The same section, in my opinion, should include three texts that Nabokov published in the early 1940s: «Solus rex» (1940), «Ultima Thule» (1942), and Nabokov's final redaction of his ending to Pushkin's *Rusalka* (1942). According to Alexander Dolinin's bold and convincing hypothesis, first put forward in his «Загадка недописанного романа» (“The Unfinished Novel's Mystery”; cf. Dolinin 1997: 215—24; Dolinin 2004: 278—93; Dolinin 2019a: 404—23) and then summarized in *Kommentarii k romanu Vladimira Nabokova “Dar”* (*Commentary to Vladimir Nabokov's Novel Dar*; cf. Dolinin 2019b: 28—31), all these texts were to become a part of the continuation of *Dar*, a project of unprecedented complexity and grandeur. In the second half of the section I would place two prose texts in Russian: the short story «Круг» (“The Circle,” first published in 1934) and «Второе добавление к “Дару”» (“Second Addendum to *The Gift*”; in Dmitri Nabokov's translation “Father's Butterflies,” published posthumously). These, however, should be treated differently: not as an integral part of the novel's continuation, but as the texts related to a different project—the project of the unrealized “Petropolis” two-volume edition of *Dar* (cf. Boyd 1990: 505; Leving 2011: 39—42; Dolinin 2019b: 26—27).

Grigori Utgof is Associate Professor of Russian Literature and Literary Theory at Tallinn University. He is the author of *Sintakticheskie issledovaniia* (*Studies in Syntactics*) and the editor-in-chief of a Tallinn-based scholarly journal *Slavica Revalensia*.

Valentin Parnakh's Parisian Neo-Sephardism

Artem Serebrennikov

During both of his stints in Paris (1915-22 and 1925-31), Valentin Parnakh (1891-1951) proved himself as one of the most peculiar figures of 1920s cosmopolitan avant-garde. Partaking in poetry, music, and dance, writing in both French and Russian, Parnakh left behind an eclectic legacy still largely overlooked in general overviews of interbellum culture. The paper argues that most of Valentin Parnakh's literary production created in the 1920s is built around the anxiety of language and identity. Struggling with anti-Semitism in Imperial Russia, his unwillingness to embrace the religious side of Jewish culture, and a fascination with modern French culture, Parnakh looked for a solution to his dilemmas that would finally square the circle of antiquity vs. modernity and nationalism vs. cosmopolitanism. He found the answer during his 1914 trip to the Levant among Ottoman Sephardic Jews, who impressed him with their combination of unabashed Jewishness with a modern outlook on life and, most importantly, their free use of French as a language of culture. Consequently, in his Parisian years, Parnakh started his research on Sephardic *converso* poets persecuted by the Spanish inquisition, widely employed Sephardic imagery in his poetry and non-fiction (namely his memoirs entitled *Pension Maubert*), all while thoroughly embracing ultra-modern trends emerging in French culture.

In addition, the paper argues that, while Parnakh's example represented a deeply personal and even unique quest for identity, it echoed similar processes in turn-of-the-century French, German, and Spanish cultures. Both Jews and Gentiles employed the image of the lost Sepharad as an alternative to "mainstream" Ashkenazi culture and a signifier of both antiquity and modernity, perfectly in line with Parnakh's own self-fashioning.

Artem Serebrennikov completed his doctoral studies at the University of Oxford in 2018 and presently teaches at the Higher School of Economics, Moscow. His research interests include the Spanish Golden Age and its Russian reception, relations between the Baroque and the Avant-garde, and Sephardic cultural legacy. Artem is participating in this conference in a personal capacity and is not in receipt of funding from our funding partners: Queen Mary University of London, The London Arts and Humanities Partnership (LAHP) and the British Association for Slavonic and East European Studies (BASEES).

Immigrant Jews on the World Stage: The 1937 World's Fair and the Modern Jewish Culture Pavilion

Nick Underwood

The College of Idaho

By 1937, Paris had arguably become one of the main hubs of transnational Yiddish culture. And, when the Popular Front's World's Fair finally opened in the summer of that year, Paris became home to a physical manifestation of that elevated global Yiddish status when the Modern Yiddish Culture Pavilion opened as part of the *Exposition internationale des arts et techniques dans la vie moderne* (International Exposition dedicated to Art and Technology in Modern Life - aka The 1937 World's Fair). This was the first ever pavilion at a World's Fair dedicated to "modern Jewish/Yiddish culture" and it was organized by Yiddish-speaking immigrants in Paris. This paper will explore this unique element of interwar Yiddish Paris as a way to understand the ways Yiddish-speaking (mostly leftist) Jews in France constructed their lives in the immigrant city that was the interwar City of Light.

Nick Underwood is assistant professor of history and the Berger-Neilsen Chair of Judaic Studies at The College of Idaho. His publications have appeared in a range of journals, and his first book *Yiddish Paris: Staging Nation and Community in Interwar France* was published by Indiana University Press in 2022. His current book project is titled "Yiddish Culture, Jewish Migration, the Making of Post-Holocaust France."

He also serves as the project manager for the Digital Yiddish Theatre Project and managing editor for the journal *American Jewish History*.

Identity and intergenerational conflict in Volf Vevyorke's Paris stories

Annelie Bachmaier

TU Dresden

In the interwar period, about two million people, mostly from Eastern and Southern Europe, emigrated to France, many of them settling down in Paris. Among them were tens of thousands of Yiddish-speaking Jews from Eastern Europe, who made Paris their new home and built a vibrant diasporic community.

This paper focuses on the Polish-Jewish writer and journalist Volf Vevyorke (Wolf Wewiorka; 1896-1945). Vevyorke lived in Paris from 1924 until 1940, when he had to flee from the Nazis to southern France. He wrote articles and stories for several Yiddish newspapers and journals in Paris as well as in Warsaw, New York and Buenos Aires. In his two volumes of stories – *Mizrekh un mayrev (East and West)*, and *Bodznloze mentshn (People without land)*, both written in Yiddish and published in Paris in 1936 and 1937, respectively, he painted a lively picture of Jewish Paris in the interwar period. Many of his stories reflect on the impact of migration on individuals, families and communities.

The paper explores the topic of Jewish and Yiddish identity – or rather, identities – in Vevyorke's Paris stories. A special focus will be devoted to intergenerational conflict with regard to questions of national and ethnic identifications, Jewish religious and cultural tradition, the notion of "yidishkayt" as well as the use of Yiddish and French.

Annelie Bachmaier is an associate researcher and lecturer in Slavic Literature and Cultural Studies at TU Dresden in Germany. She holds a Master's degree in Eastern European Studies and a PhD in Slavic Studies from the University of Regensburg. Her research interests include Russophone and Polish literature from the 20th and 21st century, migration, identity and otherness as well as questions of gender and intersectionality. In her postdoctoral phase, she has specialized in Yiddish-Slavic phenomena and is currently working on a book project about Polish Writers in Argentina in the 20th century.

Organisers

Veselina Dzhumbeva is a PhD student in Comparative Literature at Queen Mary University of London. The main focus of her thesis lies on the effects of migration and motherhood on the woman's identity with emphasis on Ekaterina Bakunina and the female writers of the First Wave of Russophone émigrés in Paris. Her further research interests include Bulgarian literature and film, gender and national identity and motherhood in the broader context of Eurasian literature.

Isabel Jacobs is a PhD candidate in Comparative Literature at Queen Mary University of London. Her dissertation reconstructs Russo-French philosopher Alexandre Kojève's aesthetics. More broadly, she is interested in Russian and Soviet philosophy and visual culture. Her writings appeared in *Radical Philosophy*, *Studies in East European Thought*, *Marx & Philosophy Review of Books* and others. She recently published a journal article on Kojève and Russian Hegelianism.